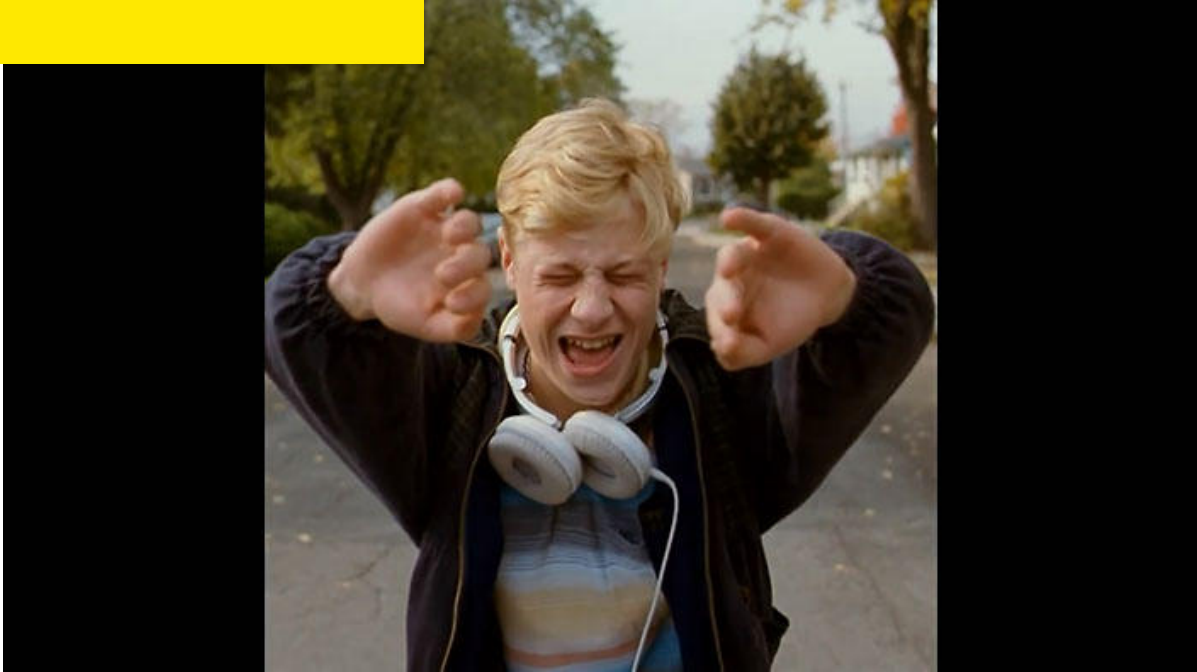




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# ARTS2061

Contemporary Approaches to Cinema

Term One // 2020

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Dr Jodi Brooks	<a href="mailto:j.brooks@unsw.edu.au">j.brooks@unsw.edu.au</a>	Wednesdays 11-12 and other times by appointment	231H Webster Building	93855635

#### Tutors

Name	Email	Availability	Location	Phone
Jodi Brooks	<a href="mailto:j.brooks@unsw.edu.au">j.brooks@unsw.edu.au</a>	Wednesdays 11-12 and other times by appointment	231H Webster Building	93855635
Luke Robinson	<a href="mailto:luke.robinson1@unsw.edu.au">luke.robinson1@unsw.edu.au</a>		TBA	

### School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

## Course Details

### Credit Points 6

### Summary of the Course

This course introduces students to some of the key debates in contemporary film theory from the 1970s to the present. It enables students to view and study a variety of filmmaking practices - including political cinemas, cult film, experimental film and video, as well as mainstream cinemas - and looks at some of the diverse ways that film has been understood and debated by both filmmakers and film theorists. Provides a foundation for upper level study in Film Studies.

### Course Learning Outcomes

1. Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
2. Demonstrate capacity for collaborative project design and research.
3. Recognise the technical, aesthetic, and industrial relations between cinema and related media.
4. Formulate and communicate an effective film studies argument.

### Teaching Strategies

Testing and applying concepts are particularly productive ways to develop both your understanding of the field and your analytic skills and for this reason critical discussion and debate around concepts and terms will play a key role in this course. While tutorials provide the primary forum for debate and discussion in this course, you are also encouraged to ask questions at the lectures and there will be time set aside for questions in each lecture.

Taking responsibility for your learning, both through class participation and through your own course research and class preparation, is important for developing your work skills and your ability to manage projects. During this course we will discuss effective ways of organising your study to enable you to get the most out of this course and so that you can also identify the analytic and research skills that you're developing.

Independent learning will play an invaluable role in your study. As well as the essential reading for the course, you should also undertake your own, independent, research around topics and film practices covered in the course. Each topic comes with suggested extra readings and if there are particular areas or topics that you would like to pursue further, please see me for suggested resources.

My approach to teaching in this course is based on my belief that students learn best when they are actively engaged in the course materials. In my experience a successful level 2 course is one where:

- Students feel that they can draw on their own individual interests and areas of expertise and bring this into the classroom to explore and test out new ideas and ways of thinking;
- Students have the opportunity to develop their knowledge of a field by first gaining an understanding of the relevant concepts and debates and then having the opportunity to apply these ideas to different objects;
- Students have the opportunity to work collaboratively on projects that extend their thinking and that develop their skills in expressing their ideas and interests;
- Students have the opportunity to develop a project over the course of a term in a supportive

environment in which they can acquire the necessary skills and knowledge to develop that project;

- The classroom is a space in which diverse interests and experiences can be valued

I have structured the course topics, assessment, and in-class activities in ways that will help achieve these teaching and learning aims.

## Assessment

Full details about each assessment task, including topics/questions, resources, FAQs and marking criteria are provided on the course Moodle and are discussed in class.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Report	40%	01/04/2020 11:00 PM	1,2
Research Essay	60%	29/04/2020 11:00 PM	1,3,4

### Assessment Details

#### Assessment 1: Report

**Start date:**

**Length:** 1000 words

**Details:** Individual 1000 words plus supporting visual material. Undertaken as a result of group learning activities and engagement with online sources. Submitted as individual submissions consisting of written work and images for online gallery (clips/screen grabs/GIFs and other research materials). Feedback via LMS

**Additional details:**

See Moodle for detailed information about this assessment task

**Submission notes:** written submission via Turnitin, supporting visual material to be posted in gallery

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

#### Assessment 2: Research Essay

**Start date:**

**Length:** 2300 words

**Details:** Individual 2300 words Feedback via LMS This is the final assessment

**Submission notes:** Please see course moodle

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

## Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 17 February - 21 February	Lecture	<b>Introduction to the course: defining cinema today</b>
	Screening	<b><i>Stories We Tell</i> (Sarah Polley, 2012)</b>
	Reading	<b>Essential reading:</b>  Rodowick, D. N. (2001). "Dr Strange Media: Or, 'How I Learned to Stop Worrying and Love Film Theory,'" <i>PMLA</i> , vol. 116, no. 5, pp.1396-1404  Details about supplementary readings and resources on Moodle
	Tutorial	Course and assessment discussion; defining cinema today discussion and debate.
Week 2: 24 February - 28 February	Lecture	<b>Remediating Cinema: Rethinking the Frame</b>
	Screening	<b><i>Mommy</i> (Xavier Dolan, 2014)</b>
	Reading	<b>Essential reading:</b>  Monteiro, Stephen (2014). "Fit to frame: image and edge in contemporary interfaces," <i>Screen</i> , Volume 55, Issue 3, 1 September 2014, Pages 360–37  Details about supplementary reading and resources on Moodle.
	Tutorial	Playing with the frame -- in-class exercises (please bring your mobile or tablet)
Week 3: 2 March - 6 March	Lecture	<b>Remediating Cinema: Time and the Moving Image part 1 -- motion and stillness</b>
	Screening	<b><i>Pièce Touchée</i> (Martin Arnold, 1989) and <i>Blow Job</i> (Andy Warhol 1963)</b>

	Reading	<p><b>Essential reading</b></p> <p>Mulvey, Laura (2006). "Passing Time," Chapter 1 in <i>Death 24x a Second: Stillness and the Moving Image</i>. London: Reaktion Books, pp.17-32.</p> <p>Details about supplementary reading and resources on Moodle.</p>
	Tutorial	"Delaying" cinema -- exploring Mulvey's arguments about delayed cinema.
Week 4: 9 March - 13 March	Lecture	<b>Remediating cinema: Time and the Moving Image part 2 -- duration</b>
	Screening	<b><i>Sorry Wrong Number</i> (Anatole Litvak, 1948)</b>
	Reading	<p><b>Essential reading:</b></p> <p>Solomon Matthew (1997). "Adapting 'radio's perfect script': 'Sorry, wrong number' and <i>sorry, wrong number</i>", <i>Quarterly Review of Film and Video</i>, vol. 16, no. 1, pp. 23-40.</p> <p>Details about supplementary readings and resources on Moodle.</p>
	Tutorial	<p>Part 1: screen, story and plot durations</p> <p>Part 2: preparing for your first assessment</p>
Week 5: 16 March - 20 March	Lecture	<b>Remakes, Intermediality and the Afterlives of Cinema</b>
	Screening	<p><b><i>Psycho</i> (Gus Van Sant, 1998)</b></p> <p>plus excerpts from <i>Psycho</i> (Hitchcock, 1960)</p>
	Reading	<p><b>Essential reading:</b></p> <p>Carrigy, Megan (2012). "Re-staging the cinema: <i>Psycho</i>, Film Spectatorship, and the Redundant New Remake," <i>Screening the Past</i> (Special issue "Untimely Cinema"), vol. 8,</p>

		<p>accessed 18 December 2018, &lt;<a href="http://www.screeningthepast.com/2012/08/re-staging-the-cinema-psycho-film-">http://www.screeningthepast.com/2012/08/re-staging-the-cinema-psycho-film-</a></p> <p>Details about supplementary reading and resources on Moodle.</p>
	Tutorial	<p>Examining arguments about remediating cinema through sequence analyses and GIFs.</p> <p>Concept and debate mapping and preparatory work for group project activities (for week 6)</p>
Week 6: 23 March - 27 March	Online Activity	<p><b>Research Week: See Moodle for online research tasks to be undertaken this week. Online activities replace lectures and tutorials.</b></p>
Week 7: 30 March - 3 April	Lecture	<p><b>Acoustics and space: Cinema in an Expanded Field</b></p>
	Screening	<p><b><i>Girlhood</i> (Celine Sciamma, 2014) (TBC)</b></p>
	Reading	<p><b>Essential reading:</b></p> <p>Chion, Michel (1991). "Quiet Revolution... And Rigid Stagnation." Trans. Ben Brewster. <i>October</i> vol. 58 "Rendering the Real", pp.69-80.</p> <p>Elsaesser, Thomas, and Hagener, Malte (2010). "Cinema as Ear: Acoustics and Space." Chapter 6 in <i>Film Theory: An Introduction through the Senses</i>. New York and London: Routledge, pp.129-148.</p> <p>Details about supplementary readings and resources on Moodle.</p>
	Tutorial	<p>Tutorial preparation: consult Moodle for tutorial preparation tasks for this week.</p>
Week 8: 6 April - 10 April	Lecture	<p>CGI and contemporary cinema</p>
	Reading	<p><b>Essential reading:</b></p> <p>Excerpts from <i>Spectacular Digital Effects: CGI and Contemporary Cinema</i> by Kristen Whissel (Duke UP 2014)</p>



		Details about supplementary readings and resources on Moodle.
	Screening	Excerpts from various films plus feature tbc
	Tutorial	Part 1: Digital effects discussion and analysis  Part 2: Essay preparation: research and writing workshop  Please note Friday tutorial classes will not meet this week due to the public holiday. Students in the Friday classes will have a make-up class in week 11.
Week 9: 13 April - 17 April	Lecture	<b>Re-mixes and other fan work: (re)appropriating cinema</b>
	Screening	<i>Rock Hudson's Home Movies</i> (Mark Rappaport)
	Reading	<b>Essential reading:</b>  Danks, Adrian (2006). "The Global Art of Found Footage Cinema" in <i>Traditions in World Cinema</i> edited by Linda Badley, R. Barton Palmer, Steven Jay Schneider, New Brunswick, N.J.: Rutgers University Press.  Rappaport, Mark (1996). "Notes on <i>Rock Hudson's Home Movies</i> ," <i>Film Quarterly</i> 49.4, pp. 16-22.  Details about supplementary readings and resources on Moodle.
	Tutorial	Friday tutorials are replaced by required online learning activities and forum due to the public holiday.  Wednesday tutorial classes run as usual.  See Moodle for details.
Week 10: 20 April - 24 April	Lecture	<b>Cult Cinema in the Digital Age</b>
	Tutorial	Cult film debate: defining cult film today  Final essay workshop
	Reading	Sconce, Jeffrey (2007). "Introduction," in <i>Sleaze Artists: Cinema at the Margins of Taste, Style and Politics</i> . Durham: Duke University Press.  Sconce, Jeffrey (1995). "Trashing the Academy: Taste, Excess, and an Emerging Politics of

		Cinematic Style,” <i>Screen</i> vol 36. Details about supplementary readings and resources on Moodle.
	Screening	<i>Evil Dead 2</i> (Sam Raimi, 1987) and
Week 11: 27 April - 28 April	Tutorial	make-up tutorial for Friday classes as a result of public Holiday 10/4. See Moodle for details.

## Resources

### Prescribed Resources

#### Essential reading:

The set weekly readings for this course are available through Leganto via Moodle -- please make sure you bring electronic or hard copies of the relevant readings to class each week so that they can be properly discussed and debated.

**Online course resource:** ARTS2061 is on Moodle—please consult it regularly for important information about the course.

Each week's topic has its own section in Moodle. In these sections you will find:

- An introduction to the topic being examined;
- Suggested further reading
- Links to relevant websites
- Lecture slides
- Tutorial preparation information

### Recommended Resources

#### Recommended background reading:

- Pam Cook (ed) *The Cinema Book* (London: BFI, 2007, 3rd edition). This is an excellent reference book for anyone doing a Film Studies major. It provides useful information on different theoretical approaches to film and cinema studies, different cinemas and genres, and different periods of film history. Copies available in the library.
- Glyn Davis, Kay Dickinson, Lisa Patti, and Amy Villarejo, *Film Studies: A Global Introduction* (New York and London: Routledge, 2015). This new publication is a useful resource both for those new to Film Studies and for those who are immersed in the field. Strongly recommended -- ebook available through the library, link on Moodle
- D.N. Rodowick *The Virtual Life of Film* (London and Cambridge, Mass.: Harvard UP, 2007). An important and key text in contemporary film theory, and a key text for this course. E- book available through the library, link on Moodle.

## Course Evaluation and Development

Course materials and course structure (including the readings, screenings, ordering of topics and topics, and the forms of assessment) are regularly revised based on student feedback as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and we will be asking you to reflect on your learning in the course during the session.

Contemporary Approaches to Cinema has been revised following feedback collected from students in previous years (both through the CATEI and myExperience student feedback and through other feedback). Previous students in the course have provided positive feedback about both the breadth of film and other screen-based material examined in the course and about the debates that were explored, and this feedback has informed this version of the course. I encourage you to give feedback on the

course, not only through the formal feedback process but also in class discussions during the semester.

## **Submission of Assessment Tasks**

## **Submission of Assessment Tasks**

### **Turnitin Submission**

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

## Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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